



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

taining to the boys and girls for whom it was written. The book purports to be an account of the excursions in and around Tokio of the members of an American family domiciled there and of their Japanese friend, Dr. Oto Nambo. The latter is a good type of young Japan, evidently studied from the life, possessing all the ancient Japanese politeness and kindness of disposition along with the modern progressiveness and anxiety to become civilized after the Caucasian pattern. We are introduced to Dr. Nambo's parents and young lady cousin, and to one of his patients, who has become cured of his complaint, although, as a dutiful son, he has felt himself bound to give the doctor's medicine to his aged mother, in the belief that it will lengthen her days, instead of using it himself. We are told how India ink is made, and lacquer, and paper fans, and pottery ware, and are shown through a Japanese dry-goods warehouse and made acquainted with a delightful lot of jugglers, story-tellers, geishas, street-singers and peddlers and mountebanks of every description. There are life-like representations of all these people and many others—fishermen, gods, stone-cutters, legendary heroes, policemen, fabulous animals, and curly-tailed puppies—most of them drawn by a Japanese artist of wonderful versatility. Not the least interesting thing about the book is the series of quotations from Japanese authors, which are placed at the heads of the chapters.

In Mr. Greey's latest book, "The Bear Worshippers," this feature is retained. The Japanese illustrations are as good as in the other volume and, if anything, funnier and more interesting. There are several tribes in the island of Yezo not Japanese, but related perhaps to our Alaskans and to the inhabitants of north-eastern Siberia. They are, however, under Japanese rule. Chief of these is the Aino people, a very hairy race who hunt, eat, and worship the bear. A government mission takes Dr. Nambo and his friends among them, and gives Mr. Greey and his artistic co-laborer an opportunity to describe and depict them, their dwellings, occupations, and ceremonies. We have them fishing, hunting, dancing, drinking saké, their bushy hair and eyebrows and enormous whiskers adorning almost every page. From Yezo the party proceeds to Saghalien, where besides more Ainors they meet with Samolenkos, Colletsks, Orokos and Santans, the patterns on whose garments and domestic utensils, as pictured, are alone worth the price of the book.

#### AN INFANT ARTIST.

A LITTLE GIRL AMONG THE OLD MASTERS. With Introduction and Comment by W. D. Howells. Boston: James R. Osgood & Co.—This business of publishing sketches, verses, sayings and doings of children is very much overdone. We hope it may come to an end with this volume, because this is the best that can be looked for. The drawings have a certain infantile grace and naïveté, and have an interest as being the first successful attempt of a nineteenth century person to compose pictures in the manner of the early Italian masters. It would be well if the many grown-up artists who, with much greater skill, essay the same experiment, would buy the book and take its lesson to heart. They may draw better than this little girl, but she comes nearer to Botticelli and Fra Angelico and the rest of them than they can. It is easy enough to admire the work of a past age, but it is a different thing to be inspired by the thoughts and feelings that inspired it. In the case of these Pre-Raphaelites, a child can get at their true inwardness better than even Mr. Ruskin or Mr. Burne-Jones.

#### THE CENTURY AND ST. NICHOLAS.

FOR about two years past The Century has been making great progress in its literary department, so that the illus-

trations are no longer its most important feature; but they are, nevertheless, as good as they ever were, if not a trifle better. In the two handsome volumes before us of the past year, we think that the engraving shows a decided improvement. There are fewer attempts at imitating or interpreting the other graphic arts, a work which is much better done by the several kinds of actinic or photographic engraving now so much in use for the purpose. But the engravers have not lost the richness which their practice in out-of-the-way paths has gained for them. Look at the illustrations to the articles on "Living English Sculptors," "Old and New Roses," "Out-door Industries in Southern California," and others, and at the numerous portraits for proof. The height to which The Century has so quickly risen as a literary magazine is shown by a novel like "The Breadwinners;" by critical essays such as those on "Carlyle," by John Burroughs, and on "The Native Element in American Fiction," by James Herbert Morse; by political and historical articles like James Bryce's "England and Ireland," and Edward Eggleston's "The Aborigines and the Colonists;" and by genuinely humorous contributions like Joel Chandler Harris's "Nights with Uncle Remus."

The kind of talent which goes to the making of a children's magazine we never could quite comprehend. We see the result of it, though, in the two fine volumes of St. Nicholas for 1883, bound in red and black and gold, and very handsomely illustrated. Looking through them, it slowly dawns upon us that St. Nicholas and other publications of the kind are managed upon the same principle which is followed in the bazaars and notion-stores of Fourteenth and Twenty-third streets and Sixth Avenue; that is, they contain everything which is neither too useful nor too useless nor too difficult for the average woman to understand. There is very little that is either childish or child-like in them—hardly anything that reminds one of Hans Christian Andersen or Madame Perrault; but they seem to contain an epitome of the world from a school-mistress' point of view. This, of course, is not a bad thing in its way; and, if the children like it, we hope it may do them good. We rather believe, though, that St. Nicholas is read chiefly by their maiden aunts or their grandmothers, who cram from its pages in order to be able to supply the infantile demand for stories and miscellaneous information. If a little girl, for instance, should want to know how to build and manage a catamaran, or if baby needs to be impressed with the great fact that the world does not owe it a living, the process or the arguments can be learned out of St. Nicholas. A proper regard for the poor is taught in it by a poem on the Fresh Air Fund, and due respect toward the rich by an account of Mr. Vanderbilt's imported windows. The rights of capital are set forth in a story, "How Johnny's Men went on a Strike," and the dignity of labor is inculcated by minute directions how to make dolls' houses. In fact, St. Nicholas is a treasure for well-intentioned grandparents, whose education has been neglected, and who have not kept themselves informed about the scientific and other achievements of the age.

#### LITERARY NOTES.

THE English children's magazines are confessedly inferior to our American St. Nicholas and Wide Awake, but the annual volume of Cassell & Co.'s Young Folks, in its handsome colored cover, will, nevertheless, prove a welcome addition to the library of any intelligent boy or girl.

AMONG the Christmas books and fancies which reached us too late for notice in our last number, nothing pleased us more than the Flower-Song Series, edited and designed by Susan B. Skelding, brought out by White, Stokes & Allen. There are three booklets in the set: The Song of Flowers, con-

taining standard poems on garden flowers, with well-executed plates of every flower described; Maple Leaves and Golden Rod, described in verse (printed in fac-simile) by T. B. Aldrich and John G. Whittier; and A Handful of Blossoms, favorite poems on wild flowers, with a fac-simile of the writing of Mary Mapes Dodge.

#### TREATMENT OF THE SUPPLEMENT DESIGNS.

PLATE 317.—Suggestions for valentine card decoration.

PLATE 318.—Four simple designs for hammered brass work.

PLATE 319 gives the last four of a series of sixteen doily designs from the Royal School of Art Needlework at South Kensington. Work them on linen with fine crewel or split filling silk, either in outline or in solid Kensington stitch, natural colors.

PLATE 320 is a conventional peacock design, from the South Kensington School, for a blotter or portfolio cover, to be done on fine kid in natural colors, or in gold on satin.

PLATE 321.—Design for a dessert plate. See page 69.

PLATE 322.—Designs for sketching on linen.

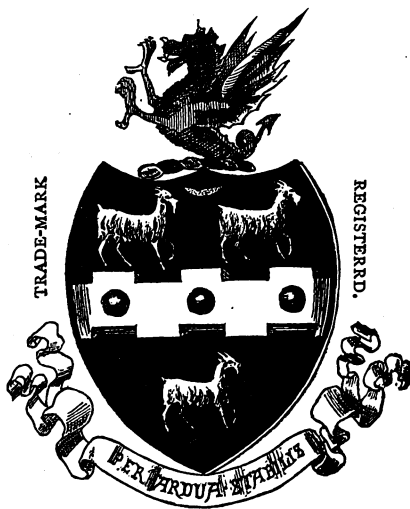
PLATE 323.—Design for wood-carving on a panel—"Marigold"—by Benn Pitman.

PLATE 324.—Design of a repoussé leather hanging, French eighteenth century work of the time of the Regency.

PLATE 325.—Design for a plaque. See page 69.

PLATE 326.—Design for a plaque. This charming head may be painted in oil on canvas as a panel, and would also be very appropriate for the centre piece of a single screen set in carved wood. If preferred, the head may be reduced in size and used for a plaque or other decoration. The directions given here are for painting it in oil on canvas. The scheme of color to be observed is as follows: Background, olive green leaves upon gold ground. Hair, rich auburn or reddish brown; complexion of an ivory tone of white, called by the French artists "mat," with very little color in the cheeks; lips, deep red; eyes, brown, not too dark. Drapery, very pale delicate blue, with a little of the white undergarment showing against the neck on one side. One white sleeve in shadow is also seen. To paint the leaves of the background use terre-verte, burnt-Sienna, yellow-ochre, ivory-black and white, with a little Antwerp-blue in the deepest tones. Put the leaves in simply, with very little detail, and do not make them too rich in tone. When the leaves are carefully drawn and painted, put in the gold behind them with Bessemer's gold paint. Use bone-brown, burnt-Sienna, yellow-ochre, black, cobalt, and white for the hair; black, bone-brown and burnt-Sienna for the shadows; black, cobalt, burnt-Sienna and white in the half-tints; yellow-ochre, white, burnt-Sienna and black for the high lights. For the complexion use yellow-ochre, light-red, vermilion, madder-lake, raw-umber, ivory-black and cobalt, adding a little burnt-Sienna only in the shadows. Paint the mouth with white madder-lake, vermilion, raw-umber, yellow-ochre, and ivory-black, and a very little cobalt. For the blue drapery use Antwerp-blue, light-cadmium, madder-lake, raw-umber, burnt-Sienna, and ivory-black. Make this very warm and delicate in tone. When the painting is finished and dry varnish with French retouching varnish. The gold, however, must not be varnished.

PLATE 327.—Design for a plaque. See page 69.



## Make a Handsome Dress

BY USING

## THE PLAIN OR BROCHÉ BAVENO VELVETEEN.

THE PLAIN VELVETEEN IN ALL THE FASHIONABLE SHADES.

THE BROCHÉ IN ALL THE FASHIONABLE SHADES.

For Ladies' Costumes, Men's Smoking Jackets, and Children's Dresses.

FOR THE PROTECTION OF THE CONSUMER, WE STAMP EVERY SECOND YARD.

BE SURE AND LOOK ON THE BACK OF THE GOODS AND SEE THAT YOU FIND THE TRADE-MARK.

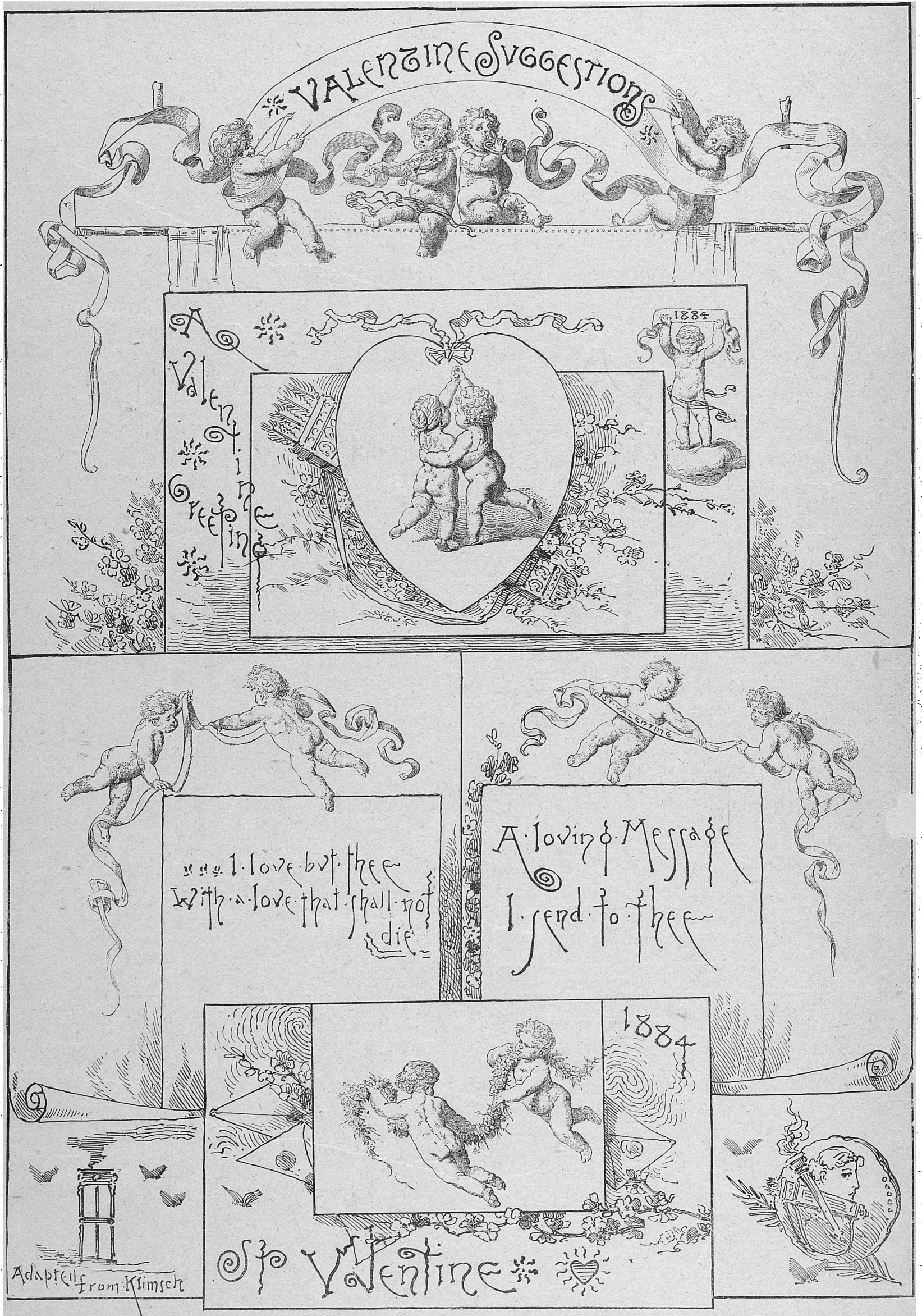
*If it were not for the price, no one would suspect its not being made of silk.*

From DEMOREST'S MAGAZINE FOR OCTOBER.

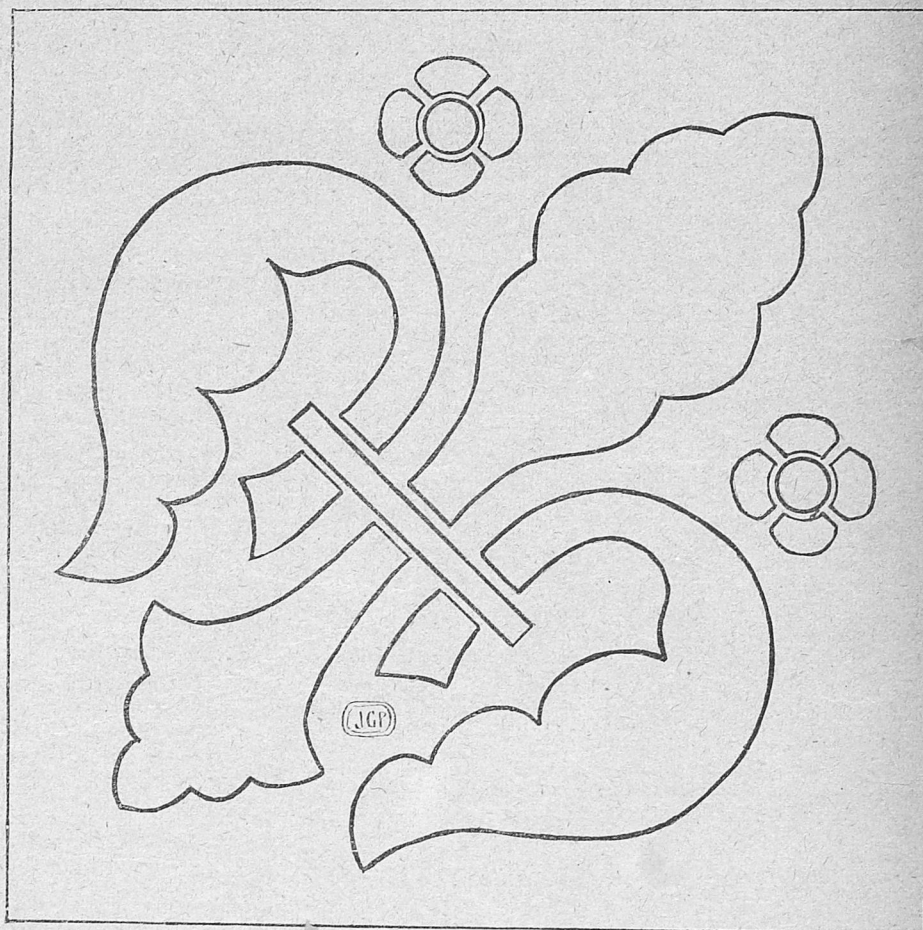
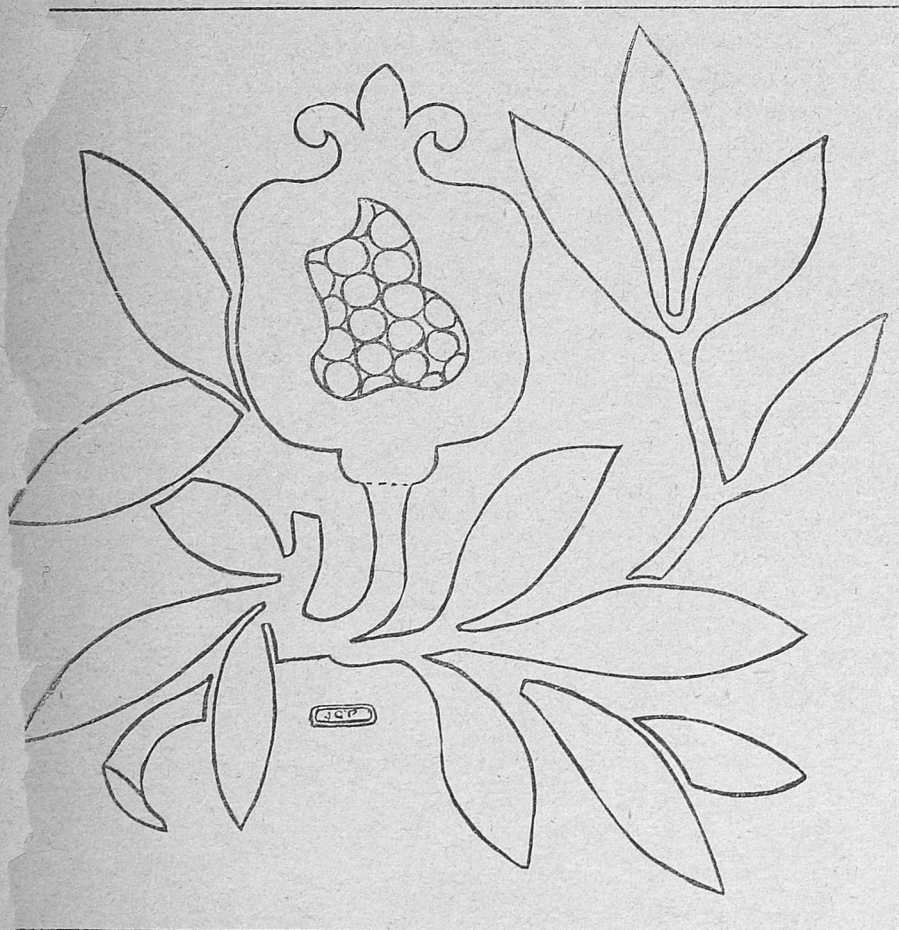
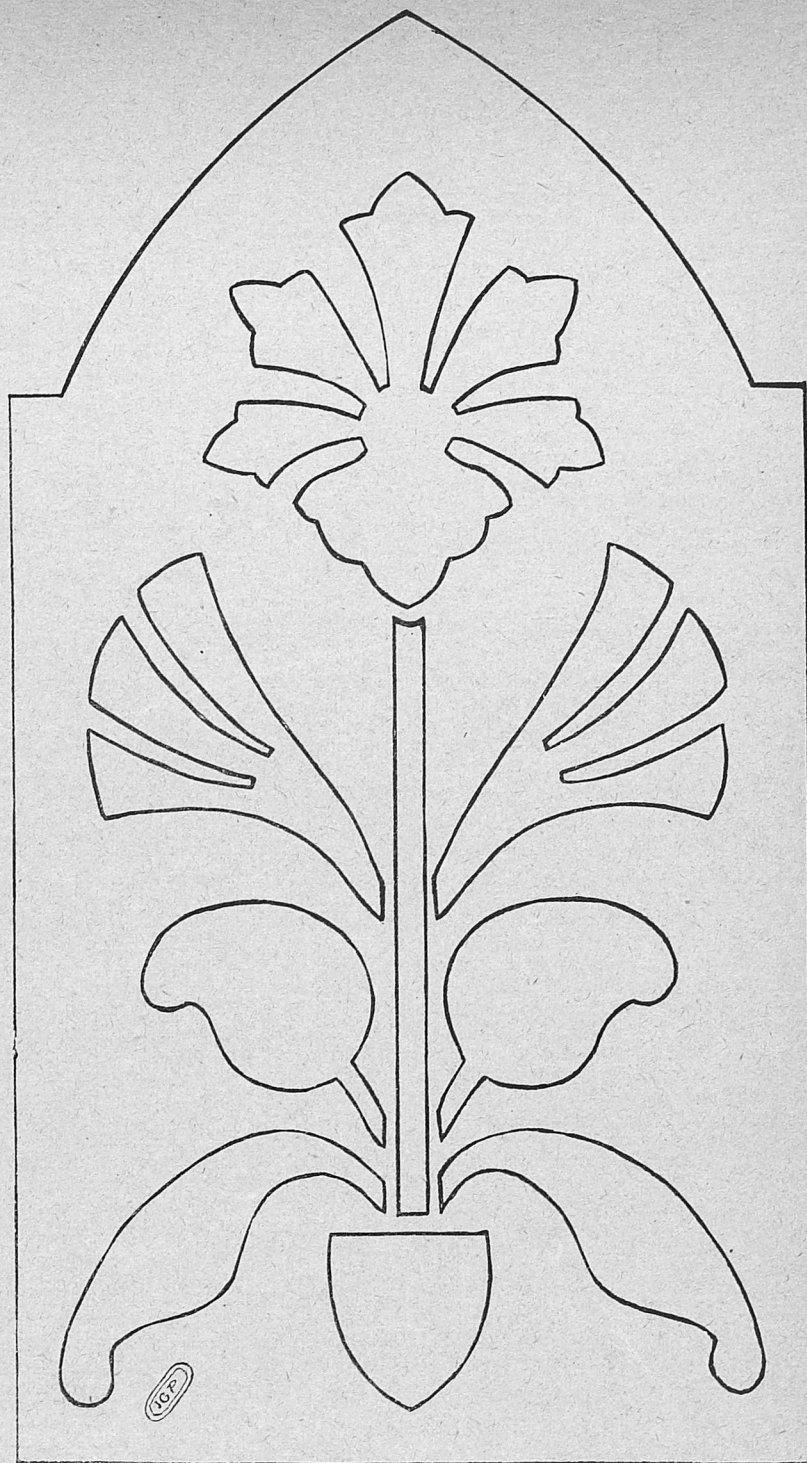
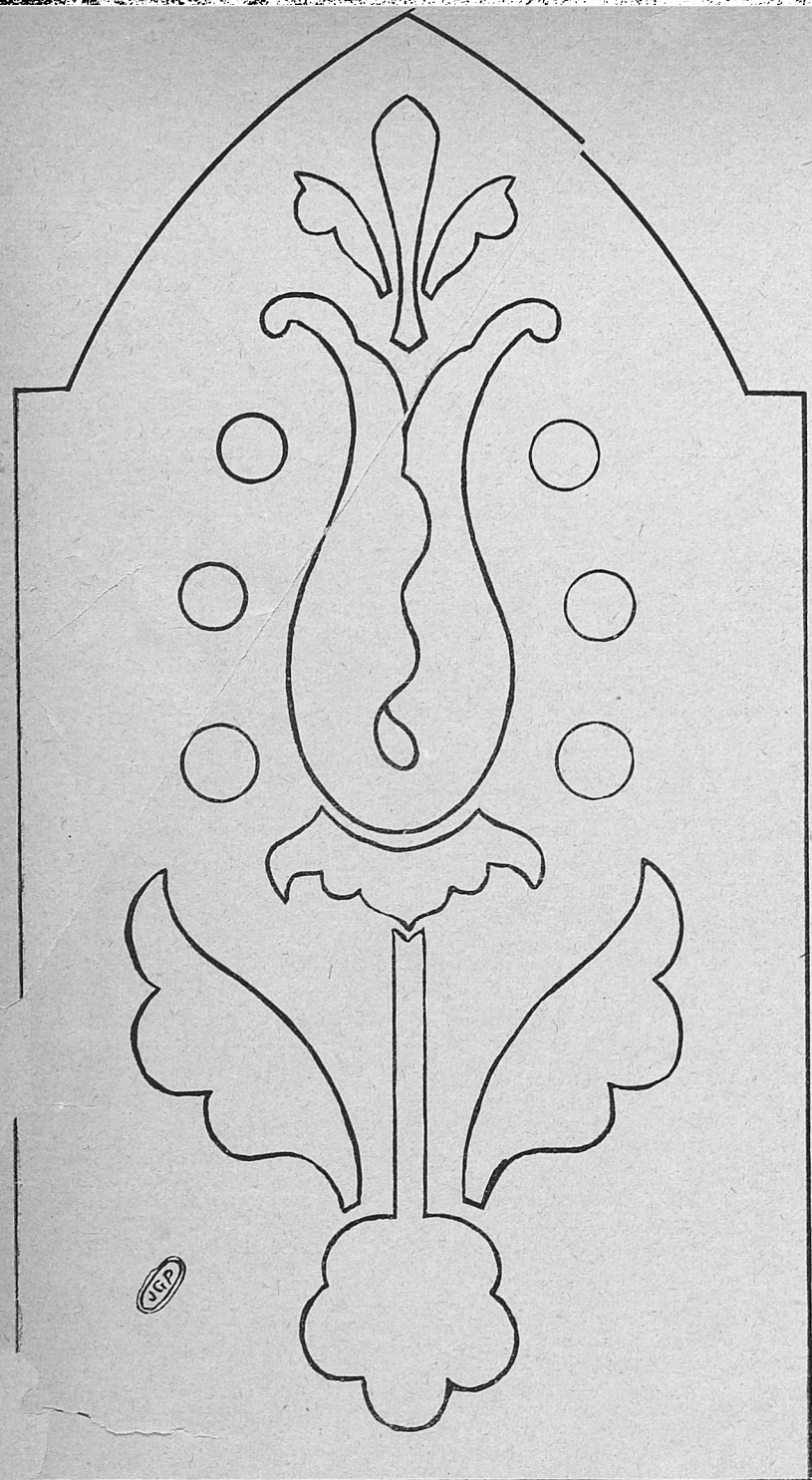
Velvet is in extraordinary demand this season, and to supply the wants of those who cannot afford silk velvet... this year has been brought out a new make of velveteen, as a fine substitute for the famous Genoa velvet, which it resembles in appearance, thickness of surface, closeness and depth of pile, and purity of color. This new make of velveteen is called the "Baveno," and we advise ladies who intend to purchase velveteen suits, jackets, or dresses, to order the "Baveno."

TO BE HAD OF ALL FIRST-CLASS RETAILERS.

THE TRADE SUPPLIED BY MILLS & GIBB, NEW YORK.









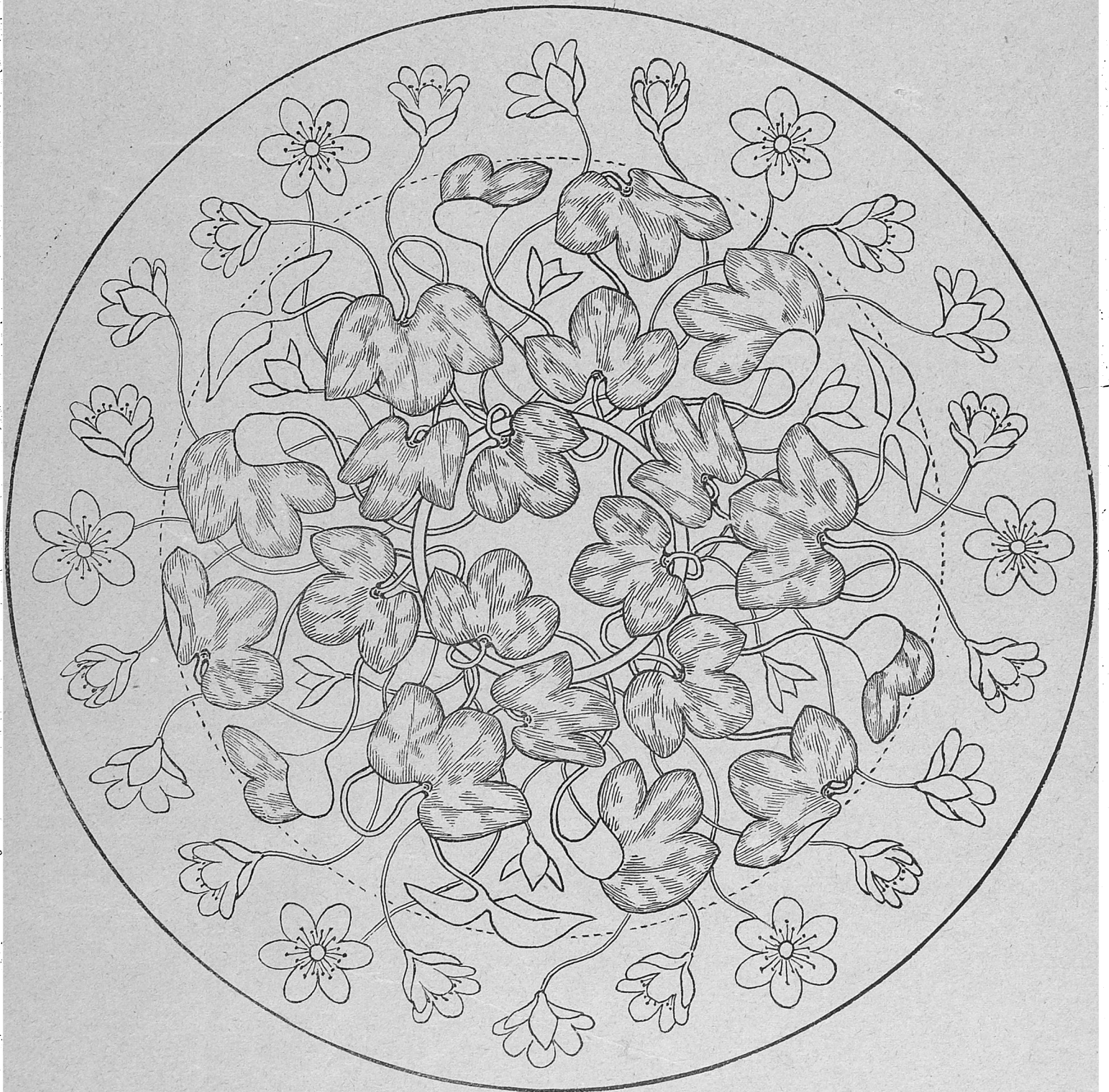
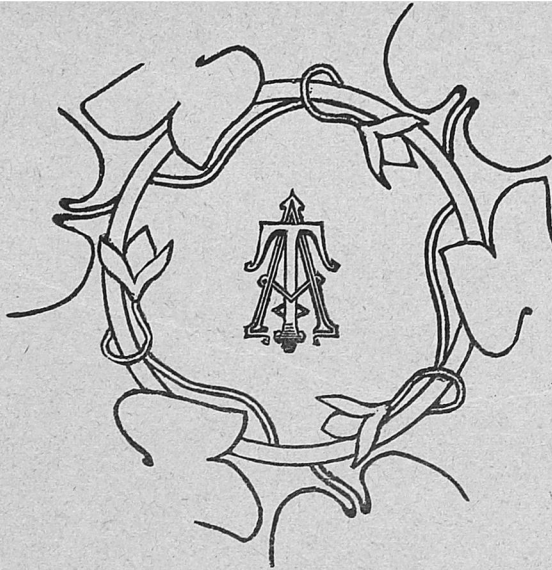


PLATE 321.—DECORATION FOR A DESSERT-PLATE. "*Hepatica*."

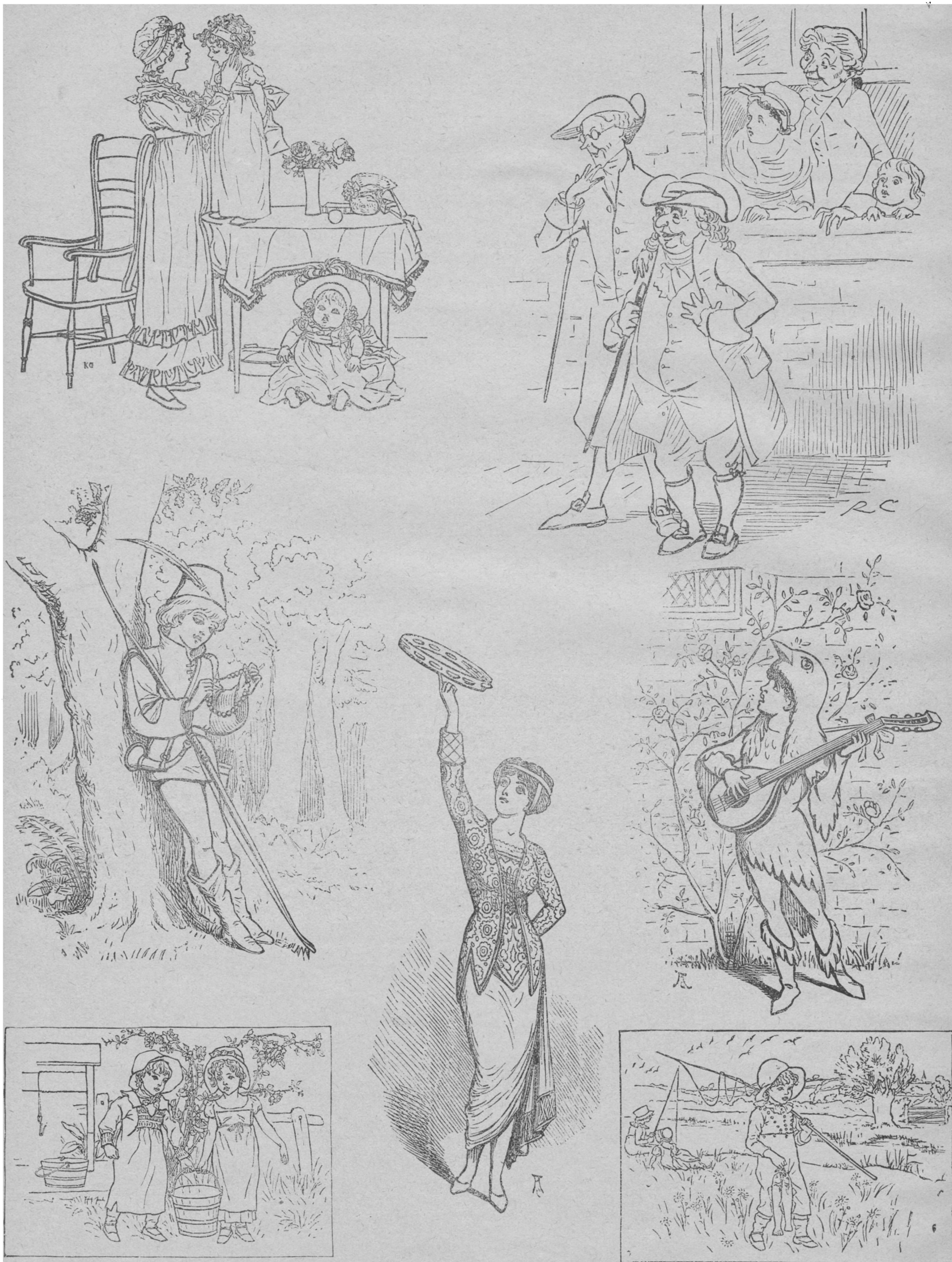
By KAPPA. ELEVENTH OF THE SERIES.

(For instructions for treatment, see page 69.)



# Supplement to The Art Amateur.

Vol. X. No. 3. February, 1884.







DESIGN FOR A PLAQUE. CHILD'S HEAD, FROM LIFE. BY M. LOUISE McLAUGHLIN.

(FOR INSTRUCTIONS FOR TREATMENT, SEE PAGE 69.)



EXTRA SUPPLEMENT TO THE ART AMATEUR.

VOL. X. No. 3. FEBRUARY, 1884.







DESIGN FOR OIL PAINTING. IDEAL HEAD.

(FOR INSTRUCTIONS FOR TREATMENT, SEE PAGE 76.)





DESIGN FOR A PLAQUE. "SNOWBALL." BY M. LOUISE McLAUGHLIN.

(FOR INSTRUCTIONS FOR TREATMENT, SEE PAGE 60.)



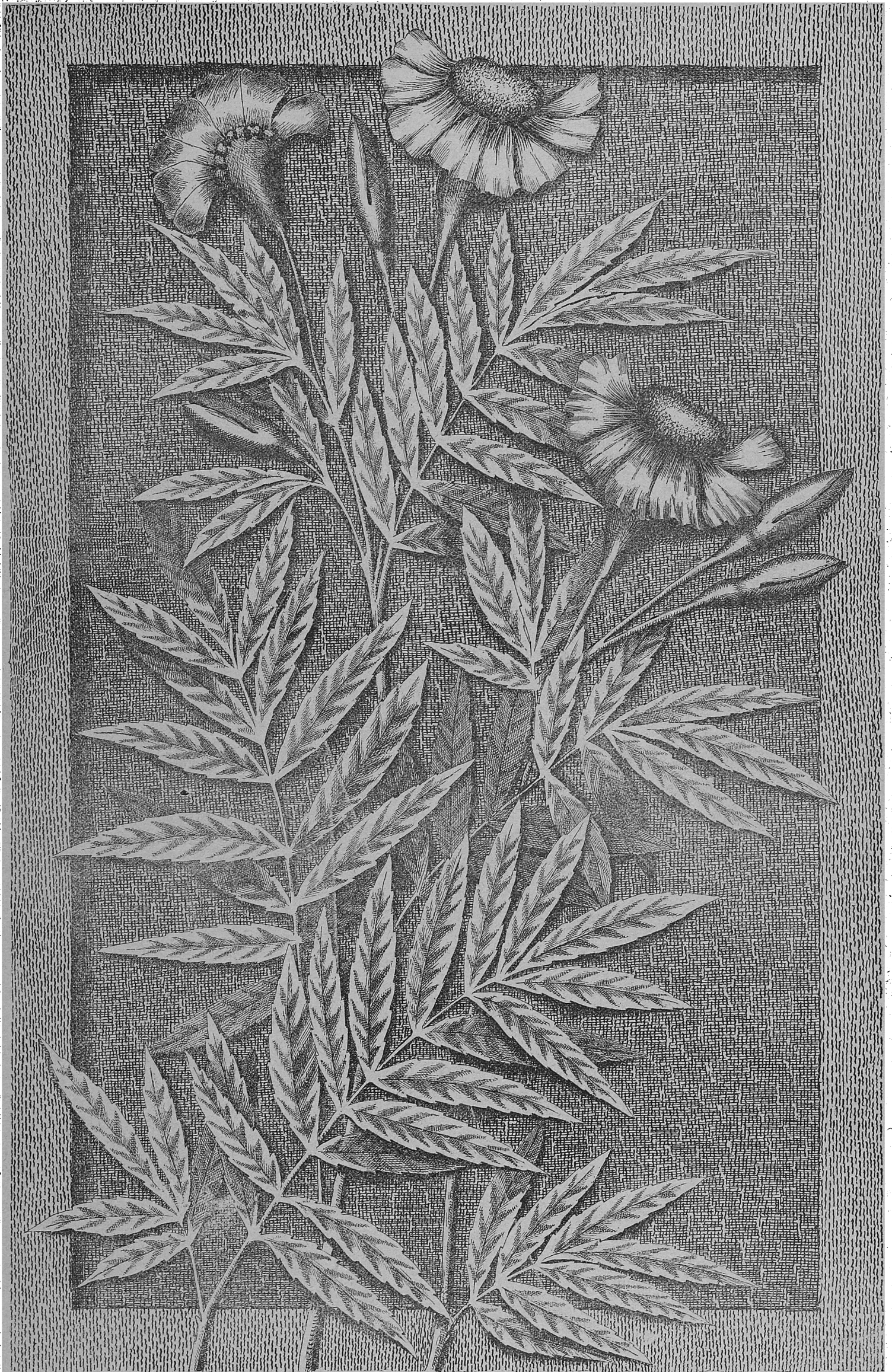


PLATE 323.—WOOD-CARVING DESIGN FOR A PANEL. "Marigold."

By BENN PITMAN.





PLATE 324.—DESIGN OF A REPOUSSÉ LEATHER HANGING.

EIGHTEENTH CENTURY FRENCH WORK OF THE TIME OF THE REGENCY.



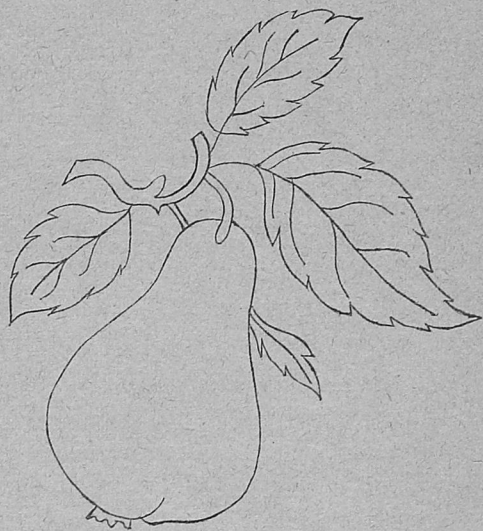
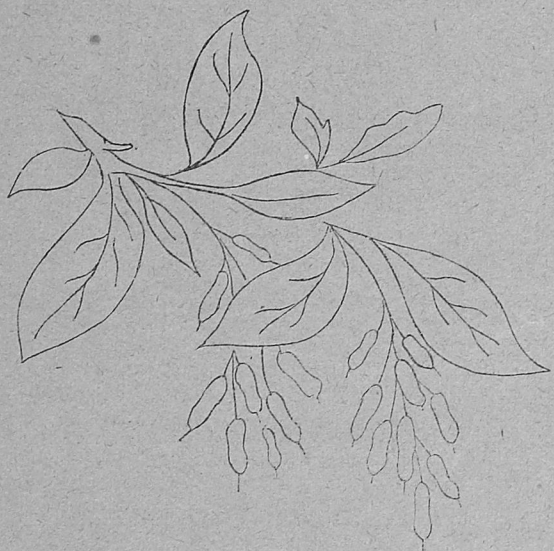
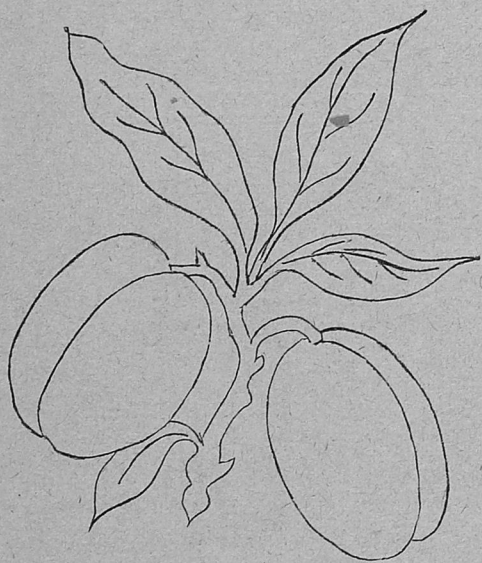
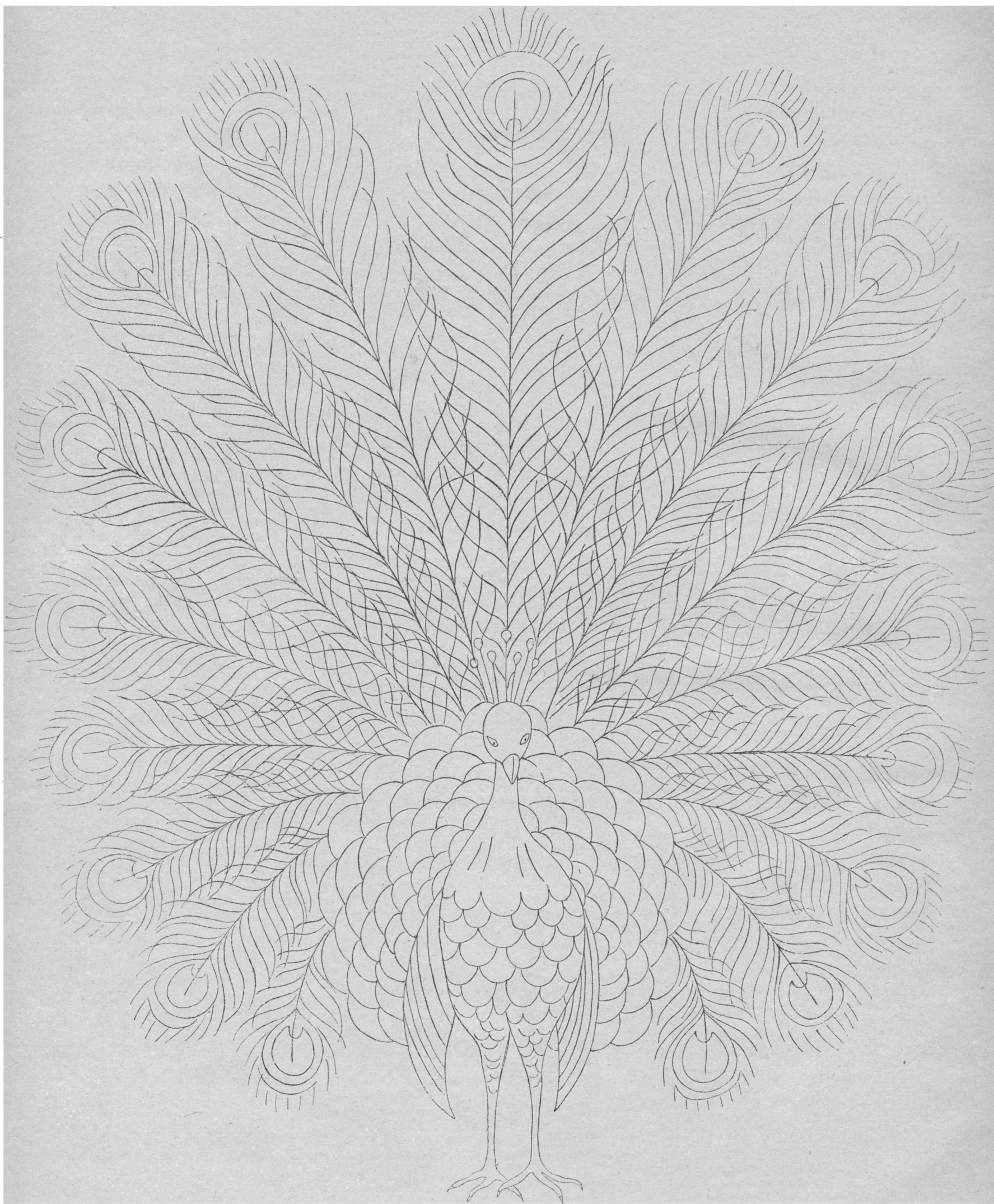


PLATE 319.—OUTLINE DESIGNS FOR DOILIES. *Fourth Set of a Series of Sixteen.*

FROM THE ROYAL SCHOOL OF ART NEEDLEWORK AT SOUTH KENSINGTON.

(See page 78.)





*PLATE 320.—DESIGN FOR A PORTFOLIO COVER.*

FROM THE ROYAL SCHOOL OF ART NEEDLEWORK AT SOUTH KENSINGTON.

(See page 78.)



THE ART AMATEUR MONTHLY JOURNAL

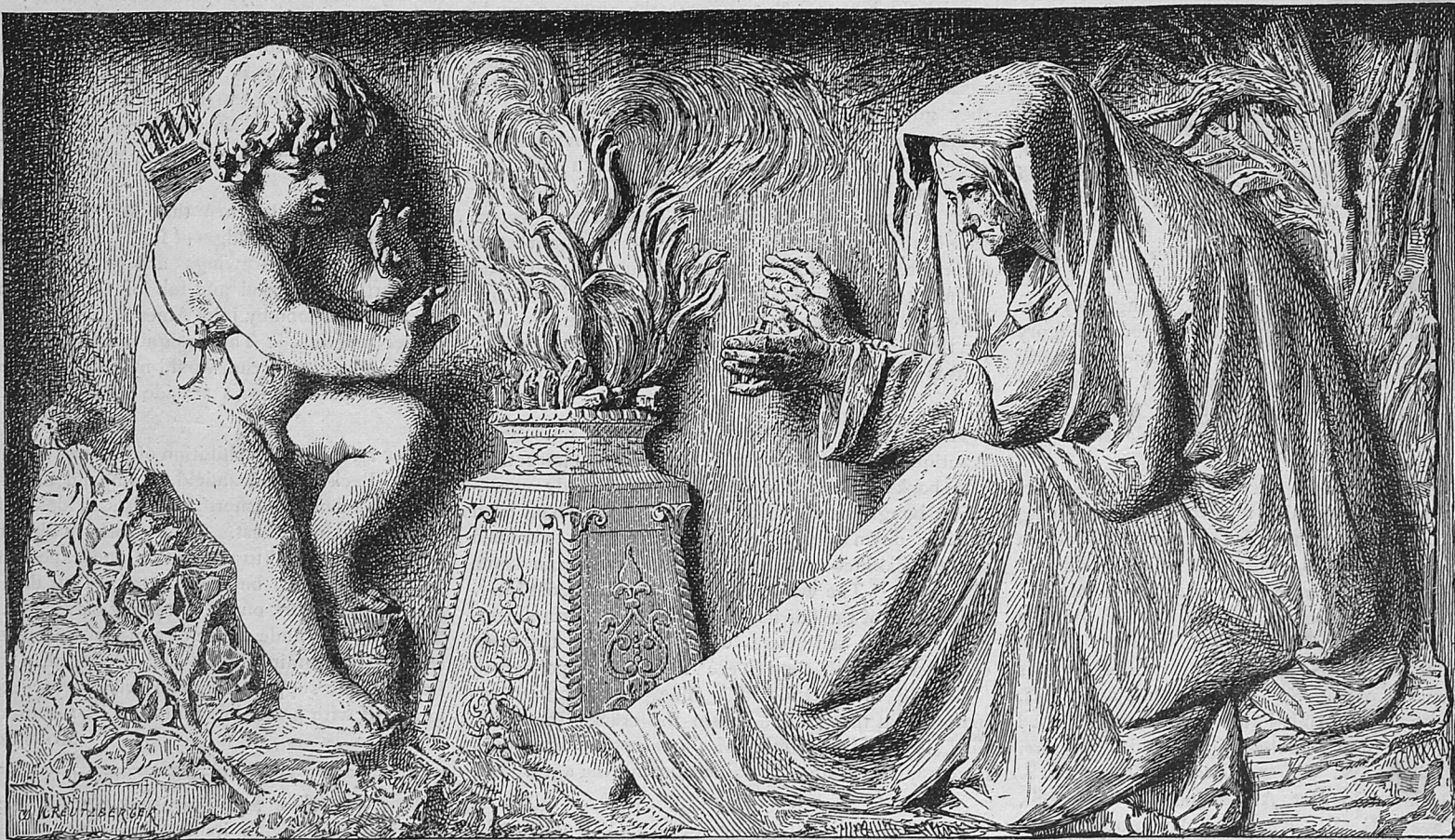
DEVOTED TO THE CULTIVATION OF ART IN THE HOUSEHOLD

Entered according to Act of Congress in the year 1879, by MONTAGUE MARKS, in the office of the Librarian of Congress, at Washington, D. C.

VOL. X.—No. 3.

NEW YORK, FEBRUARY, 1884.

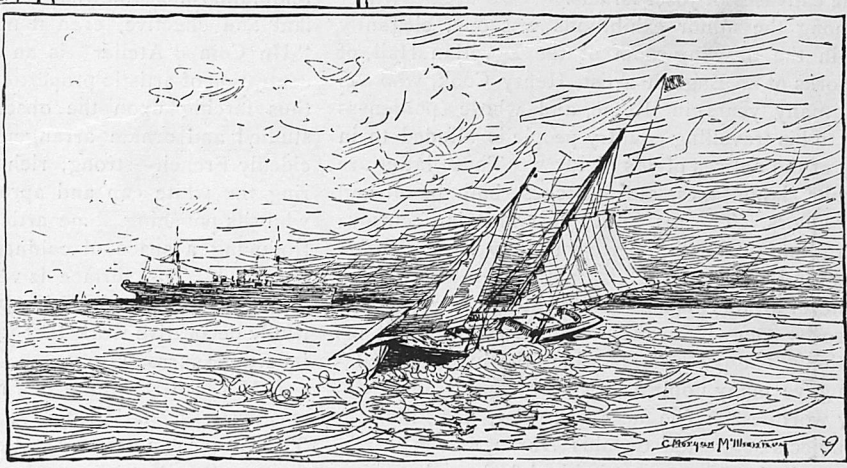
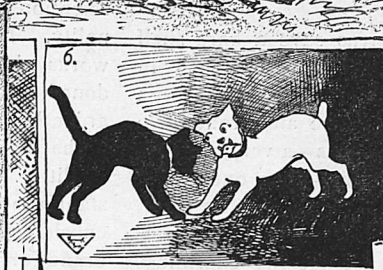
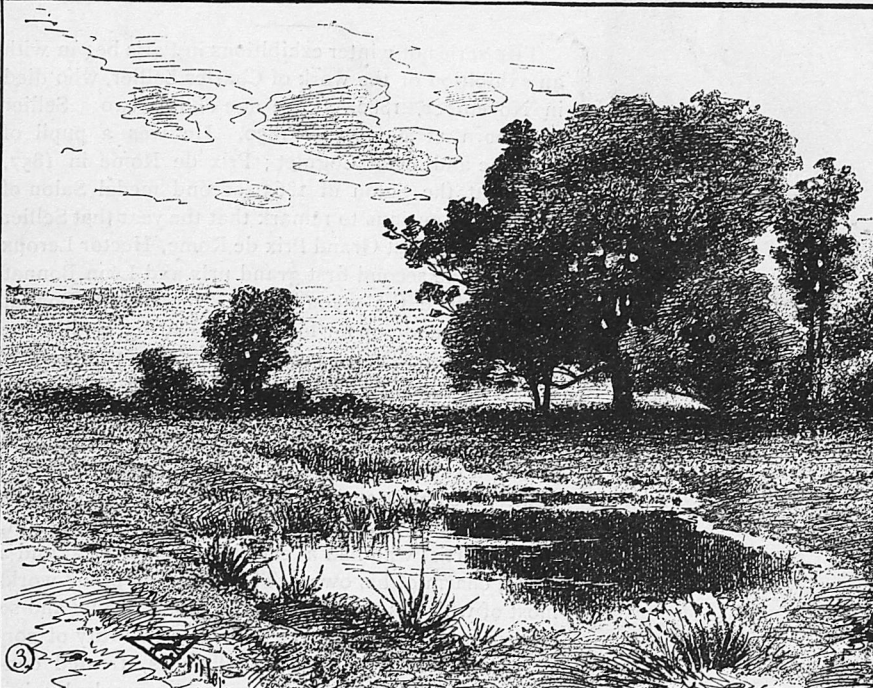
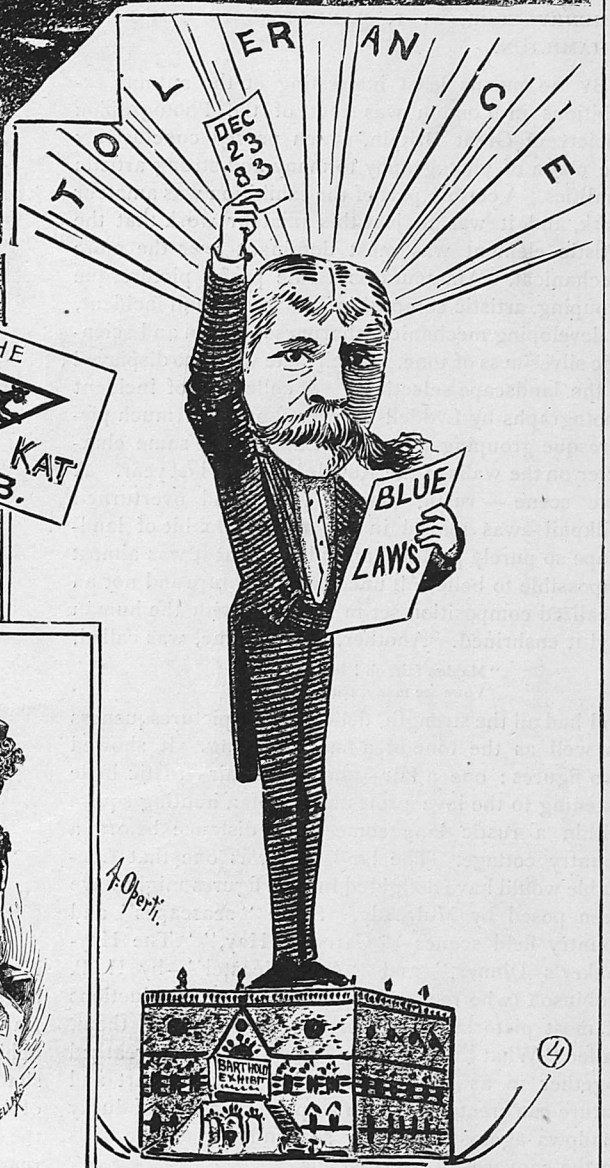
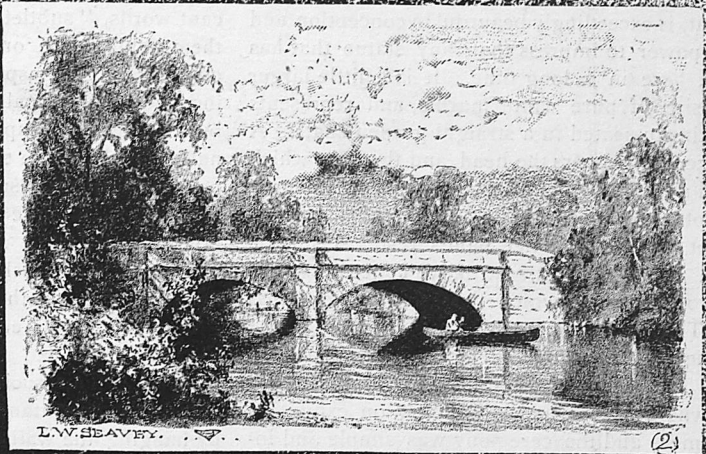
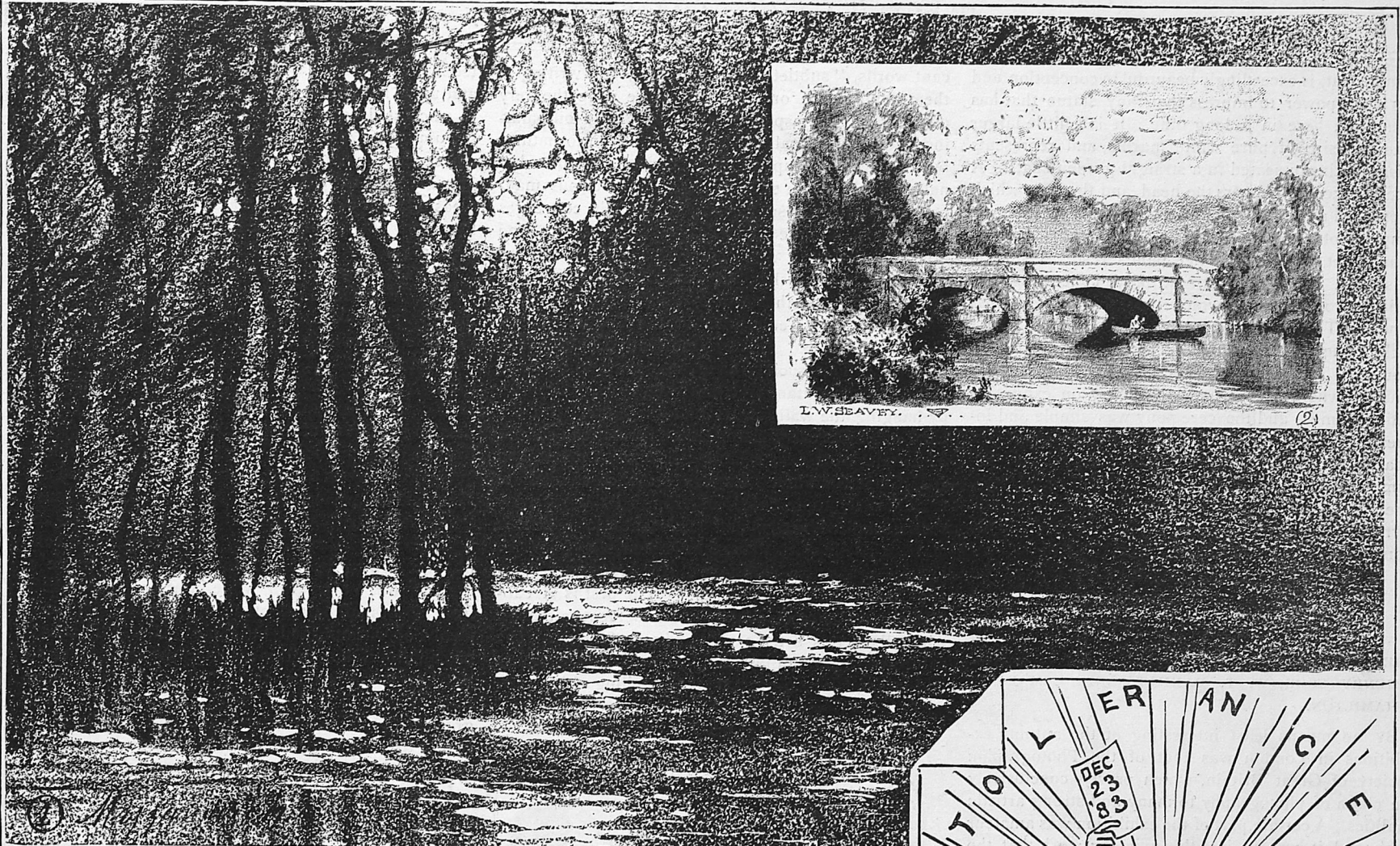
Price 35 Cents.  
With 12-page Supplement.



"SUMMER" AND "WINTER." BY AIME MILLET.

BAS-RELIEFS IN THE HOTEL DE LAREINTY AT PARIS.





RAPID SKETCHES BY THE KIT-KAT CLUB. MADE BEFORE THE LOTOS CLUB, JAN. 19, 1884.

- 1.—"ON THE BRONX RIVER," BY MAZZANOVICH. 2.—"BRIDGE ON THE GENESEE," BY LAFAYETTE W. SEAVEY. 3.—LANDSCAPE. BY FITLER. 4.—"F. HOPKINSON SMITH AS THE STATUE OF LIBERTY," BY A. OPERTI.  
5.—"A LADY OF THE DAY," BY M'LELLAN. 6.—"ARTIST AND CRITIC," BY CAMILLE PITON. 7.—RIVER LANDSCAPE. BY J. W. ROUGH. 8.—A TWO-MINUTE SKETCH. BY CUSACHS.  
9.—"THE PILOT BOAT," BY C. M. M'ILHENNEY.